



Abstracts

of

4th Conference on Interdisciplinary
Approaches to Language Teaching,
Literature and Translation Studies

Ferdowsi University of Mashhad

May 17&18, 2022



Dubbing Varieties in the Iranian Mediascape: Typology Revisited

Masood Khoshsaligheh
Professor
Ferdowsi University of Mashhad
khoshsaligheh@um.ac.ir

Dubbing has the longest of history of audiovisual translation in Iran. It emerged over seven decades ago and stayed in Iran due to a variety of reasons including the dominant literacy of the time when the first foreign films were localized for the Iranian audiences, and later its versatile potentials for cultural gatekeeping and appropriations, in addition to the national habitus developed for this mode of multimedia fiction translation. Since the early days of dubbing, which was primarily used for professional localization of foreign motion pictures, various new varieties have manifested in the mediascape of the country. In 2015, Nord, Khoshsaligheh and Ameri explored and classified the various dubbing practices in to Persian. The results revealed a map including two branches of a professional dubbing and non-expert dubbing, which the latter further extends to sub-branches of quasi-professional dubbing, fandubbing and fundaubbing. This study is an attempt to revise and present an updated version of the map of dubbing typology in the Iranian mediascape, inspired by the technological, cultural, regulatory, and professional developments in dubbing practice in Iran on the one hand, and the growing body of academic research on the topic on the other hand. The study presents and discusses a revised map (Figure 1) including three branches of non-professional, quasi-professional, and professional dubbing. A significant extension to the revised map entails the professional dubbing at the private sector by overseas studios and VOD service providers. The features and quality of the practice in each category are described and the relevant implications are discussed.

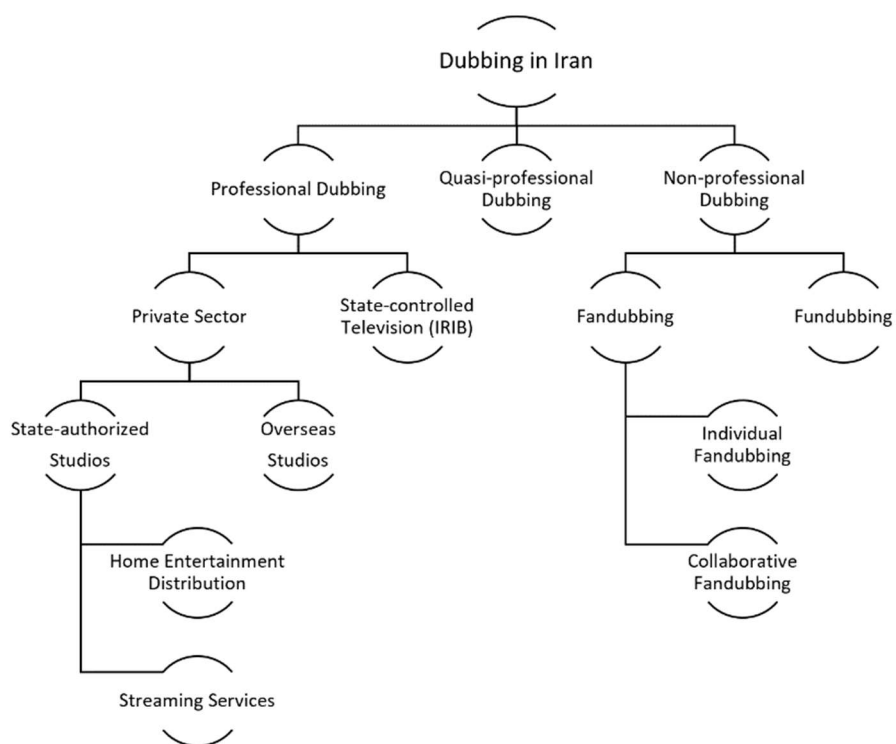


Figure 1. Dubbing typology in the Iranian mediascape